

# Fashion Decrees a Green Autumn

NEW YORK, Sept. 8.—This is going to be a green autumn, not so far as vegetation is concerned, perhaps, but beyond a peradventure it is to prove a verdant season in clothes, for in the woolly plaids, the creamy surfaced plain goods and the silks a whole chorus of variation on the tone of emerald will be seen. For this complexion of the fashions we are directly beholden to the international yacht races and Sir Thomas Lipton's Irish boat. With timely cleverness the milliners have introduced shamrock felts, then we have Erin green camel's hair and the Fife plaid is a common vision, with its deep green and brown stripes in the shop windows.

The felts, it is necessary to mention, that show outside the rich leaf green of Ireland's beloved plant, are faced on the inside of their brims with a green of a pale sage tone, for this is the law of the mode just now as it relates to hats. On a brown, mauve, blue or red felt, whenever the brim turns up, it reveals the facing in one or two tones higher than on the outside and it is evidently the maneuver of the modistes to assail the wide, low-brimmed chapeau on all

feathers, or flaunting its gay velvet blossoms, is far and away more chic and covetable than any embellishment in bird's wings, heads or quills. It is true that brilliant breasts are necessary, and will be utilized on many of the small velvet toques, and that they ostensibly once gleamed on the bodies of tropical fowls, but this is only a pretty milliner's fiction, since nine-tenths of the most costly and beautiful breasts are grown in the American barnyard and owe their glowing metallic tones to the artful dye pot.

Some weeks ago it was made very evident that more silk would be worn in the autumn season, and consequently into the winter, than ever before, and it was also suggested that the application of cloth in stitched straps and bindings on the silk would be another noticeable feature. The wished-for has come true and in the black goods departments of the shops they are selling the new street silk, soft as faille francais, but with a surface like peau de soie, and its name is travelers' joy, for, like the shoes worn in the desert by the children of Israel, it is guaranteed never to wear out. Not only will it be used for walking

on a skirt has no defense against the bruises and crushings it is bound to receive, and it grows shabby and shabby while fulfilling no office that another species of ornament could not much more ably and tidily occupy. However, we do find the bows cropping up everywhere, and it is the duty of a fashion chronicler to report their existence, just as it is obligatory to register the prevalence of a taste for draping plain cloth tunics over underdresses of spotted velvet and for ornamenting skirts by buttoning up the tunics, from hem to hip, with tabs and gay buttons.

Both of these last are good fashions, that deserve all the following they get, and it is also well worth reporting that many dress-makers are folding one lapel over another on the dress waists, and that the smart new neckties are worn knotted about every possible type of collar. For example, if a dress is finished with a high choker collar of wired lace upon colored silk, its owner puts twice round the base of this a long scarf of the thinnest crepe de chine, pulls it in a four-inch hand knot in front and lets the ends, deeply fringed and very possibly embroidered, protrude at the waist line below the fronts of her short coat. Just in a trice women have taken a fancy to the neckties with embroidered ends, and with their silk and light zephyr shirt waists are wearing ardely ties of white or colored silk, with a group of fleur-de-lis, a coronet and plumes, or a nondescript coat of arms needleworked in vivid colors on the flowing ends.

This is only a little freak of the season, but it chimes in nicely with the autumn showing of shirt waists that, in either silk or flannel, are spattered o'er with embroidered emblems. Sometimes only a black silk polka dot suffices on a rich slime green flannel waist, or it is a shamrock on a white silk surface, or tiny ostrich feathers in damson red on a mauve ground.

MARY DEAN.

## Living Fashion Models

In this week's photographic fashion service will be found several plates of special timeliness that should be attractive to The Bee's woman readers.

The decollete short-sleeved night dress has evidently become an important item in the lingerie of the modern woman. Not one, but a dozen new models have been brought forward this season. Women have accepted them as being highly becoming, cool for high temperature and more comfortable than the old night gown when the dressing sack was used. The one illustrated here is made of the finest English long cloth, cut square neck back and front, with ruffle edged yoke and full frills forming the sleeves; Valenciennes lace both edging and insertion, with knots of white satin ribbon, gives an air of extreme elegance to this little garment.

As white will be worn to an extent more than before known this coming winter, many afternoon house dresses are being made of veiling, albatross cloth, wool crepes, delaines, etc., of a creamy tint. The model offered in the picture is of a thin white wool, trimmed with many narrow ruffles, each one edged with Hortensia red silk baby ribbon. The belt, collar, sash and shoulder straps are of silk to correspond and the gimp is of hard tucked lawn and embroidery.

The black velvet hat is a model of chic simplicity in autumn millinery. It shows the crushed, drooping brim, flaring and tilted crown, with sharp rise on the left side that is characteristic of many new shapes. Its style is admirable in giving an appearance of richness with but very slight trimming. One thick, curled ostrich plume, a brilliant jet buckle and bows of black satin ribbon complete its decoration.

## Fortunes in Chinaware

The Rothschilds, the queen and Lord Dudley own between them most of the finest Sevres ware in England.

The most famous of Lord Dudley's Sevres is a garniture de cheminée, for which he gave \$50,000, and it is said that a housemaid broke one of the pieces the day after its arrival at Dudley House. Lord Dudley a few years ago had a sale of some of his porcelains.

The collection of Pompadour and Dubarry Sevres, as it is sometimes styled, in the possession of Queen Victoria has been valued by experts at much over a quarter of a million dollars. And yet there are only a small number of pieces; these are displayed at Windsor castle, in the long gallery, where her majesty usually receives her guests before dinner. One and one-half million dollars is said to be the value of the queen's porcelain.

The value of old Sevres porcelain is enhanced by the fact that ever since the foundation of the factory an exact register has been kept of all sales. Probably the most extensive sale ever made was that in 1778, to the Empress Catharine of Russia, who paid for a service of 754 pieces a sum of \$30,000, which is equivalent to about \$200,000 at the present day. One hundred and sixty pieces of this service were stolen during a conflagration at the palace and found their way to England, where they were purchased by the famous collector, Beckford. But with few exceptions they were repurchased by the Emperor Nicholas and conveyed back to Russia just before the outbreak of the Crimean war.

Prices that appear absolutely preposterous are given for Sevres china of the "Pompadour period," which dates from 1753 to 1763; for that of the "Louis XII period," which dates from 1763 to 1786, and for that of the "Louis XVI epoch," dating from 1786 to 1790.

It is nothing—\$500 or \$1,000 apiece for a Sevres cup and saucer, or a small pall or a



WHITE WOOL DRESS FOR AUTUMN.

plate—that is, nothing to a Rothschild or a royalty.

## Collections in This Country.

The finest collection of Sevres in America belonged to Governor Lyon of Idaho; it was sold at his death and one vase was purchased by Mrs. Ayres of New York for \$5,000.

A New York woman, Mrs. Arthur M. Dodge, has some Sevres plates similar to the famous Chateau plates at Fontainebleau. She has also some delightful examples of the old English ware Spode, which was only made at first for royal and ducal families, and was a great luxury. Cabbage roses is a favorite pattern of the Spode ware, or some "set" pattern of deep blue. Mrs. Dodge has a tete-a-tete tea service of Spode decorated with the cabbage roses. She has some Nyon cups and saucers—this ware is marked with a fish, because the factory is situated on Lake Geneva.

Mrs. Alfred Duane Pell is a collector of fine china, and several specimens of St. Petersburg ware are treasured by her. This is the only European factory which never sells a piece of china, as everything manufactured is reserved by the czar and czarina for royal presents. It was founded by the Empress Catharine. Some of Mrs. Pell's Russian porcelain is of a late date, notably a plate made in 1881. Other treasures are copies of the prince of Wales' Minton service, in use on his royal yacht Osborne. They bear naval designs and the three feathers and motto. Mrs. Pell also has copies, in Minton, of Queen Victoria's Buckingham palace service. The decorations are the rose, shamrock and thistle, a crown and the initials V. R., within a wreath of roses.

Many multi-millionaires prize Minton

ware to the extent of paying \$2,729 apiece for plates. A plate of plain gold costs just about as much. For \$136.50 one can buy a crown derby plate which will answer everyday purposes.

Mrs. Bradley Martin eats her Monday dinners from plates costing somewhere about \$175 each; of course she has better porcelain than this, indeed she possesses a large cabinet of china of great historical value.

Mrs. Pierpont Morgan's choice is for Chinese porcelains, which are not to be compared with any others, so beautiful are they, so their admirers claim. They are as thin as paper, as brilliant as a mirror and as sonorous as metal. Mrs. Morgan has many examples of that most popular of patterns—the one we all can talk glibly about—the willow pattern. This is on what is called Turner's Caughley porcelain. The romantic story is always a favorite of the cruel father who lived in a pagoda, the armed knight, the maiden fair, an elopement, a stern parent in pursuit and finally peace, plenty and happy days under a blue tree on the other side of the plate. "Royal" was bestowed upon the Worcester porcelains when Queen Charlotte on her visit to the factory, with George III, ordered a service; the pattern, by the way, for this particular service was a lily. Mrs. William Astor's favorite porcelain is Worcester ware.

Appropos of the terms porcelain and china. The latter is only "shopping" English and when you become a collector and can talk intelligently on the subject, you forswear china and say porcelain altogether and all the time; it is more artistic and aesthetic.

## The White House China.

Of Dresden ware Mrs. Joseph Drexel has a fine collection, including many specimens of the Marcellin period—about 1796. Chocolate pots of different shapes are among the choice bits of the collection.

Mrs. Levi P. Morton is said to have one of the most expensive dinner services of Dresden in this country.

Roses and forget-me-nots are the usual Dresden patterns. The mark is two crossed swords in blue.

There are but four places in the world where one can be perfectly safe from deception in buying Dresden porcelain; these are the sale room connected with the factory, the royal porcelain depot in Leipzig and in Dresden, and a small shop also in Dresden, which is permitted to keep defective specimens for sale. Once a year there is an auction somewhere in Saxony, where defective specimens—"schnitz"—can be procured, in all five places where you are sure of what you are purchasing.

In regard to the White House china, that ordered by Mrs. Hayes in 1879 was the most elaborate and expensive, costing \$15,000, which was paid by the government. A few duplicate sets were made of this china. During Lincoln's time two sets of china were made for the White House. Sixty-one pieces of one service now belong to Mrs. Dickins. Pieces of both sets have been scattered among public and private collections throughout this country and in Europe.



SHORT-SLEEVED NIGHT DRESS.

sides and accomplish their ends by divers subtle schemes. This light brim facing is one, and another plan, actuated doubtless by true Christian charity, is that of making the small, flaring hats so extremely pretty that the big, wide-rooted ones will stand no chance at all in the sales of popularity.

The great claim for charm in the new hat is made through its huge velvet petaled flowers that are so much more becoming than anything save ostrich plumes. The making of these French roses, peonies, altheas, lotus, etc., has been carried to the highest artistic point, and a career of startling color combinations in felt shapes and velvet flowers has been entered upon by every one of the leading milliners. For example, a shamrock green felt supporting two enormous periwinkle blue velvet blossoms with black silk hearts and a waft of black aigrette between them, is served up as the ultimatum of modish expression, and, surprising as this sounds, any voracious color-loving eyewitnesses can attest to the charm of this bit of headgear.

## Ospreys the Only Victims to Fashion.

Another amazing device, still well within the bounds of the aesthetic limits, is a dead black velvet felt, its small low crown tending to a pudding shape, its two-inch wide brim deeply fluted and rolling up on one side to show an inner skin of the deepest damson purple, while perched against the crown to one side is a big snow-white and very conventionalized velvet hyacinth, out of the heart of which flows a mixed black and white aigrette.

It is a pleasure to record that, saving the unlucky osprey, no feathered creatures are now called upon to yield up their lives to feminine vanity, for a hat embowered in particularly long, richly-curling ostrich

and shopping and railway dresses, and elegantly set off by stitched broadcloth and melton bands, but it can be justly utilized for ceremonious occasions and embellished with the heaviest silk fringe.

## Taking Fringe Seriously.

Here and now it is necessary to take fringe very seriously, because it is one of the forces of fashion we have soon to reckon with. Fringe and cord are bound to play the part long successfully enacted by braid, and one of the most attractive autumnal manifestations was recently made by a French model for a carriage or calling gown. Black velvet, with large and small smooth black silk dots showing in the depths of its pile, formed the trained en forme flounce that always falls in limp luxuriance below every long tunic overdress. Very little indeed of the velvet did show, for the tight over-skirt came nearly to the feet, and that was of silk crepon, its surface deeply corrugated. The length of this top skirt was increased by a four-inch deep fall of Erin green fringe, tassel fringe pendant from a knotted web. On the waist this fringe, in varying depths, bordered the revers, served an epaulette's duty on the shoulders, feathered the edge of the collar and was followed everywhere by a finishing edge of round green silk cord. It does not require very deep search to find fringe, of one type or another, of the floss, braided, sewing silk or feather variety, doing its beautifying work on the cloth crepe de chine, and even the ball gowns.

It is to be bewailed that bowknots of ribbon, as adjuncts to skirt decoration, are securing a sort of estimation among well dressed women, for satin bows, fastened aimlessly here or there on a skirt, are in as anomalous a position as cups and saucers and dinner plates strewn on a wall. A bow



BLACK VELVET HAT.